Write your name here

Surname	Other names

Centre Number | Candidate Number

Edexcel GCE

Music Technology

Advanced Subsidiary
Unit 2: Listening and Analysing

Thursday 20 May 2010 – Afternoon
Time: 1 hour 45 minutes

Paper Reference
6MT02/01

You must have:
Individual CD player, headphones and
audio CD of recorded extracts.

Total Marks

Instructions
- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions.
- Answer the questions in the spaces provided
  – there may be more space than you need.
- If you are using a computer to play the CD, access to sequencing software is NOT permitted.
- You must ensure that the left and right earpieces of your headphones are worn correctly.
- You must write in continuous prose in Questions 5 and 6.

Information
- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets
  – use this as a guide as to how much time to spend on each question.
- Questions labelled with an **asterisk** (*) are ones where the quality of your written communication will be assessed
  – you should take particular care with your spelling, punctuation and grammar, as well as the clarity of expression, on these questions.
- Each question number refers to the relevant track number on the audio CD, eg Question 1 refers to Track 1, Question 2 to Track 2 etc.
- You may listen to each track as many times as you wish within the overall time limit of the paper.
- The use of the words 'instrument' or 'sounds' refers to vocals, acoustic instruments, electric/electronic instruments and electronically-generated sounds unless otherwise stated.

Advice
- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ▶

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SECTION A

Answer ALL questions

Write your answers in the spaces provided or, where appropriate, choose an answer and put a cross in the box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

1 The Kinks: *Waterloo Sunset*

Track 1: music begins at 0'44"

(a) Is this song in a major or minor key?

(1)

.....

(b) In which decade was this track **originally recorded**?

(1)

.....

(c) Which of the following best describes the shape of the main guitar melody starting at **0'52"**? Put a cross in the correct box.

(1)

A Ascending sequence ☒

B Descending sequence ☒

C Ascending arpeggio ☒

D Descending arpeggio ☒

(d) What technique has been used to record the lead vocal on the phrase 'but I don't need no friends' at **1'19"**? Put a cross in the correct box.

(1)

A Stereo chorus ☒

B Stereo pair ☒

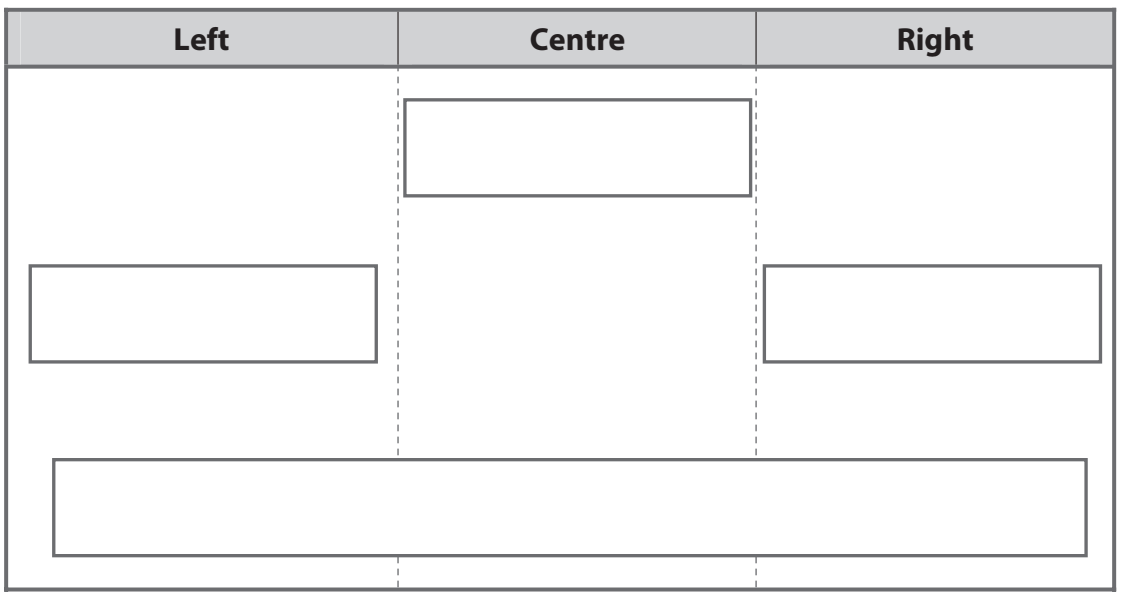
C Ambient recording ☒

D Double tracking ☒

(e) This track features creative use of panning. Indicate where the following instruments are placed in the stereo field using the diagram below.

(4)

Bass Guitar **Lead Vocal** **Backing Vocals** **Piano (Outro)**



(f) On which **two** tracks is delay used?

(2)

1 .....

2 .....

(Total for Question 1 = 10 marks)

2 Kylie Minogue: *Wow*

Track 2: music begins at 0'06"

*(a) The piano sound in the intro is quite distinctive. How has dynamic processing been used to achieve this?

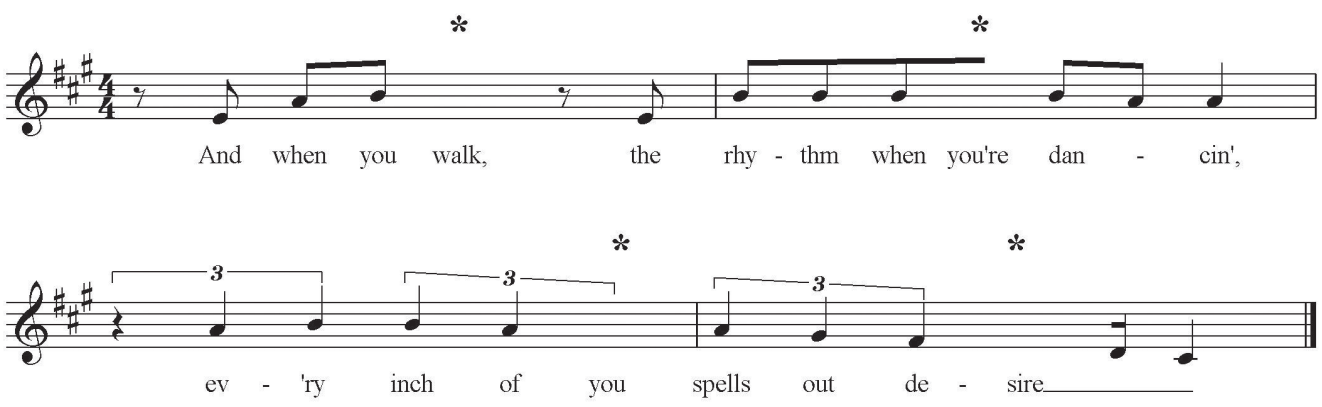
(2)

*(b) Describe the filtering of the instrumental tracks between **0'22"** and **0'37"**.

(2)

(c) Complete the **four** missing pitches from the chorus vocal line (starting at 0'52"). Each missing pitch is indicated by an asterisk * above the stave.

(2)



*(d) This recording makes extensive use of sampling. Briefly describe what is meant by 'sampling'.

(2)

.....

.....

.....

.....

(e) Name **two** effects that are used on Kylie's vocal between **2'10"** and **2'27"**.

(2)

1 .....

2 .....

(Total for Question 2 = 10 marks)

3 Elton John: *Better Off Dead*

Track 3: music begins at 0'05"

*(a) You have been asked to make a sequenced version of this song. Describe **two** sequencing/production techniques you might consider in recreating the piano in the opening bars of the intro and a reason why you would use each of them. An example has been given.

Sequencing/Production Techniques	Reason
Choice of timbre / GM sounds	There are two different piano sounds in the original recording

(2)

(2)

(b) The sound of the snare drum on this track is quite distinctive. Describe **three** ways in which this sound has been achieved using recording technology.

(3)

1 .....

.....

2 .....

.....

3 .....

.....

(c) The 8-bar chorus (1'14" to 1'32") is mostly in 12/8 time with only one bar in a different time signature. What is that time signature? Put a cross in the correct box.

(1)

$\frac{2}{4}$ ☒ $\frac{9}{8}$ ☒ $\frac{5}{4}$ ☒ $\frac{6}{8}$ ☒

(d) The vocals in the second half of the track (1'39" to 2'09") are performed in the style of a band famous for its vocal arrangements. What is the name of that band? Put a cross in the correct box.

(1)

A Bee Gees ☒

B The Beach Boys ☒

C The Drifters ☒

D Take That ☒

(e) At the end of the song (from 2'31" onwards), the phrase 'Better off dead' is repeated. What is the musical interval between the lead and backing vocals?

(1)

.....

(Total for Question 3 = 10 marks)

4 Rickie Lee Jones: *Woody and Dutch on the Slow Train to Peking*

Track 4: music begins at 0'09"

*(a) This song has a strong jazz influence. What elements of the **arrangement** and/or **performance** demonstrate this?

(3)

(b) Identify the performance techniques used by the bass guitarist and the drummer.

Bass guitarist

(1)

Drummer

(1)

(c) Acoustic guitars are prominent on this recording. How would you use a single mic to achieve a well-balanced acoustic guitar sound for a pop recording? Refer to **type**, **direction** and **distance** of mic in your answer.

(3)

Type of mic	
Direction of mic	
Distance of mic	

N 3 5 8 2 5 A 0 8 1 6

*(d) This recording recreates the feel of an intimate live performance in a small club. How has this been achieved? You should refer to **technology** and/or **performance** in your answer.

(2)

.....

.....

.....

.....

.....

(Total for Question 4 = 10 marks)

TOTAL FOR SECTION A = 40 MARKS

SECTION B

Answer BOTH questions

5 Special Focus Style: Reggae

Bob Marley and The Wailers: *Stir It Up*

Track 5: music begins at 0'07"

(a) The production of the lead vocal includes reverb and compression. Identify **two other** features of the lead vocal mix.

(2)

1 .....

2 .....

(b) What FX **other than reverb** does the lead guitarist use between **3'07"** and **3'21"**?

(2)

.....

.....

(c) The two rhythm guitars (right and left) use two different techniques. What are they? Choosing **one** from **each** list, put a cross in the **two** correct boxes.

(2)

Left Guitar		**Right Guitar**	
Dive Bomb	☒	Palm Muting	☒
Left Hand Damping	☒	String Bends	☒
String Bends	☒	Strumming	☒
Tapping	☒	Tapping	☒

(d) Name **one** of the electronic keyboard instruments used in this arrangement.

(1)

.....

.....

*(e) Describe **five** elements of reggae music that you can hear in this track. You should refer to the **rhythm**, **harmony**, **performance** and/or **production** in your answer.

(5)

*(f) Describe the ways in which technology is used in the production of 'dub' reggae.

(3)

*(g) Outline the development of reggae music from the 60s to the present day. Support your answer with reference to important artists and styles, explaining their significance.

(5)

(Total for Question 5 = 20 marks)

6 Special Focus Style: Heavy Rock

Audioslave: *The Worm*

Track 6: music begins at 0'06"

(a) Describe the structure of this track by filling in the blank boxes.

(4)

Section No.	Description
0'06"	Intro
0' 33"	Verse
1' 08"	Chorus
1' 22"	
1' 56"	
2' 11"	
2' 24"	
2' 51"	Middle 8/Breakdown
3' 18"	Pre-Chorus/Link (reprise of intro)
3' 32"	Chorus

*(b) Assuming that there was no double tracking of the solo guitar at **2'37"**, suggest **two** other ways in which this sound might have been achieved.

(2)

1 .....

2 .....

(c) What effect, other than reverb and distortion, is used on the rhythm guitar track at **0'38"**? Put a cross in the correct box.

(1)

A Flange ☒

B Delay ☒

C Tremolo ☒

D Wah wah ☒

(d) At **1'22"**, what evidence is there to suggest that the lead vocal has been overdubbed?

(1)

.....

*(e) Highlight **four** features of this track that are typical of heavy rock. You should refer to **melody**, **harmony**, **rhythm**, and/or **performance** in your answer.

(4)

1 .....

2 .....

3 .....

4 .....

(f) Name **two** methods of recording an electric guitar.

(2)

1 .....

2 .....

This question continues on the next page

*(g) Choose **two** artists from the list below and describe their contribution to heavy rock.

- **Jimi Hendrix**
- **Van Halen**
- **Heart**

Artist 1: .....

(3)

Artist 2: .....

(3)

(Total for Question 6 = 20 marks)

TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS

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Edexcel Limited gratefully acknowledges the following sources in the preparation of this paper:
Track 1 – The Kinks: *Waterloo Sunset*, © 2004 Sanctuary Records Group Ltd.
Track 2 – Kylie Minogue: *Wow*, © 2007 EMI Records Ltd.
Track 3 – Elton John: *Better Off Dead*, © 2005 Mercury Records Ltd., A Universal Music Company.
Track 4 – Rickie Lee Jones: *Woody and Dutch on the Slow Train to Peking*, © 1981 Warner Bros. Records Inc.
Track 5 – Bob Marley and the Wailers: *Stir It Up*, © 2001 Universal – Island Records Ltd., A Universal Music Company.
Track 6 – Audioslave: *The Worm*, © 2005 Interscope Records and Sony BMG Entertainment.

N 3 5 8 2 5 A 0 1 6 1 6